

YESTERDAY TIME PASSAGE TIME FUTURE TIME BEFORE TIME THEN
NEVER TIME YEAR TIME WAITING TIME NOW TIME FLEETING TIME
ING TIME REPETITION TIME FORGETTING TIME PERIOD TIME S
TERNAL TIME DIARY TIME LATE TIME ENTROPY TIME END TIME
E CHANGE TIME INTERVAL TIME RHYTHM TIME CURRENT TIME
EASURE TIME DAILY TIME LATE TIME EVENING TIME DATE TIME
HAPPEN TIME PERCEPTION TIME ARRIVAL TIME SENSE TIME SEQ
COMING TIME AGO TIME WAS TIME SYSTEM TIME CYCLE TIME
ATION TIME MOTION TIME EARLY TIME NIGHT TIME SECOND TIME
E PASSAGE TIME FUTURE TIME BEFORE TIME THEN TIME WHEN
R TIME WAITING TIME NOW TIME FLEETING TIME WHILE TIME
E FORGETTING TIME PERIOD TIME SUCCESSIVE TIME YOUNG TIME
ME LATE TIME ENTROPY TIME END TIME REMEMBER TIME COUN
TIME RHYTHM TIME CURRENT TIME BEGIN TIME SYNCHRONIZE
LATE TIME EVENING TIME DATE TIME SLOW TIME ERA TIME
ON TIME ARRIVAL TIME SENSE TIME SEQUENCE TIME MOMENT
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ME EARLY TIME NIGHT TIME SECOND TIME RECALL TIME HIST
E BEFORE TIME THEN TIME WHEN TIME PRESENT TIME DURAT
E FLEETING TIME WHILE TIME GENERATION TIME SELDOM TIME
PERIOD TIME SUCCESSIVE TIME YOUNG TIME OLD TIME DUE T
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TIME

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Vito Acconci
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Pol Bury
Walter De Maria
Hanne Darboven
Nancy Graves
Hans Haacke
Douglas Huebler
Patrick Ireland
Alfred Jensen
On Kawara
Jasper Johns
Steven Kaltenbach
Joseph Kosuth
Les Levine
Ed McGowin
Ray Metzker
Duane Michals
Robert Morris
Roman Opalka
Dennis Oppenheim
Anne and Patrick Poirier
Charles Ross
Edward Ruscha
Chieko Shiomi
U.S.C.O.
Andy Warhol

Today scientists no longer limit themselves to the three dimensions of Euclid. The painters have been led quite naturally, one might say by intuition, to preoccupy themselves with the new possibilities of spatial measurement which, in the language of the modern studios, are designated by the term: the fourth dimension.¹

Guillaume Apollinaire

Its movement is successive, it is a sort of mechanism; its law is the time of mechanical clocks which, like them, has no relation with our perception of visual movement in the Universe.²

Robert Delauney

I feel that I do not exist in time, but that time exists in me.³

Carlo Carrà

Time and Space died yesterday. We already live in the Absolute for we have already created the omnipresent eternal speed.⁴

F.T. Martinetti

In modernist art, time has been like a distant relative one has never met. An image of this relative has been in the family album since Impressionism, and correspondence began with Cubist simultaneity. Recent art has engaged it in a dialogue. Yet time in art remains as elusive to characterize, contemplate, grasp or contain as the dimension of time itself.

Though systems of measuring space—whether mile or meter—are arbitrary, a year is exactly the time it takes from vernal equinox to vernal equinox. If our planet did not revolve there would be no night or day. If it were not tilted on its axis, there would be no seasons. Without this periodicity, would time exist? Or rather, how would we apprehend it? Though we refer to a “sense of time” the physiologist cannot find an organ to sense time. The psychologist finds that time is a subjective dimension measured by consciousness; activity or boredom, love or anxiety shrink or extend time. In sleep, time disappears. While the clocks of real time democratize it into equal segments, consciousness rules time with the arbitrariness and ambiguity of memory and awareness. For the theologian, time is a mortal dimension. He transcends it with the idea of immortality to seduce us towards the infinite. Time forms philosophy’s base—a base constantly changing according to the philosophical structure mounted upon it.

Our common language turns temporal dimensions into spatial metaphors. We speak of the *turn* of a century, and of a *point* in time. Yet a century does not revolve, while a point is the beginning of a line or plane on a surface. Zeno’s paradoxes and Heraclitus’ epigrams demonstrate time through space (flight, a river). There is a god of time (Cronus, Father Time) but not of space. Time is anthropomorphic and its iconography in European art is allegorical and symbolic. The Vanitas theme clarifies emblems of time’s passage, and thousands of still-lives and genre paintings cunningly include a reminder of time’s “ravages”—as if time were a plague. In all classical eras, good art was timeless,¹ possessing only the three dimensions of Euclidian geometry.

Normally a dimension of the performing arts, time has become a primary material since Impressionism. Contrast Baudelaire’s remarks of 1846, full of the nostalgia of the infinite: “I have already observed that memory is the great criterion of art; art is a kind of mnemotechny of the beautiful”², with Clemenceau’s comments on Monet’s Cathedrals: “The painter has given us the feeling that he could have. . .made fifty, one hundred, one thousand, as many as the seconds in his life . . .”³ The timeless realm of the ideal is disrupted with the abrupt rigors of process. This consciousness signals the entry of an entirely new attitude towards time, which is immediately reflected in space, time’s traditional mirror. The influence of Einstein’s Theories of Relativity, published in 1905, upon Braque’s and Picasso’s invention of

Cubism, while discussed by Apollinaire, Gleizes and Metzinger, is still debatable. But these writers introduced time/space into art's vocabulary. As with any conjugal pair, doors have been closed on their real relationship. "From henceforth space in itself and time in itself sink to mere shadows, and only a kind of union of the two preserves an independent existence".⁴

The passive icons of classical time—*memento mori*—received a radical impetus from Futurist rhetoric, which identified time with motion (from hourglass to automobile). Futurist politics and excess have somewhat blinded us to its profusion of brilliant ideas. "Literature having up to now magnified thoughtful immobility, ecstasy, and sleep, we want to exalt the aggressive gesture, the feverish insomnia, the athletic step, the perilous leap, the box on the ear, and the fisticuff".⁵ For Constructivism, Gabo proclaimed "... the kinetic rhythms as a new and essential part of our sculptural work, because they are the only possible real expressions of Time emotions. It follows from this definition that the problem of Time in sculpture is synonymous with the problem of motion".⁶ Now of course, we are used to kinetic art demanding a quota of time from the beholder.

Duchamp produced the first piece to incorporate motion (*Bicycle Wheel*, 1913). Mechanized motion was an offspring of Constructivist and Dadaist sensibilities. Contemporary performance work can trace its origins to Futurist, Constructivist and Dada occasions as well as more recent Happenings and events.

In Expressionist paintings each brushstroke could be read as a time "mark". Harold Rosenberg, in his seminal reading of Abstract Expressionism observed, "What was to go on the canvas was not a picture but an event."⁷ Sixties art compressed time. Minimal sculpture, a single gestalt, could be read instantly, and Rauschenberg's and the Pop artists' content might be perceived by a "vernacular glance".⁸ With post-minimalism attention is focused upon process, and currently a number of artists engage time as subject, content, frame, context, limit or medium.

Despite the century-long emphasis on time as a dimension in modernist art, there is a remarkable absence of exhibitions identifying problems of time in the visual arts.⁹ This exhibition is an attempt to invent a method through which time in contemporary art is, as far as it can be, emphasized and understood. Recognizing different conventions of time suggests constructs through which "time-works" may be viewed.

Two categories of time are proposed: *Measurement of objective time*—works based on clocks, calendars and other measuring devices assembled

*Then the fact of moving
around an object to seize
several successive
appearances, which,
fused in a single image,
reconstitute it in time, will
no longer make
thoughtful people
indignant.*⁵

Albert Gleizes and
Jean Metzinger 1912

*... space itself is a
temporal concept. When
a point turns into
movement and line—that
takes time. Or when a
line is displaced to form
a plane. And the same is
true of the movement of
planes into spaces. Does
a picture come into
being all at once? No, it
is built up piece by piece,
the same as a house.
And what about the
beholder; does he finish
with a work all at once?
(Often yes,
unfortunately.)*⁶

Paul Klee

It's a lively game, Electric Monopoly, among the power companies, the Central Electricity Board, and other War agencies, to keep Grid Time synchronized with Greenwich Mean Time. In the night, the deepest concrete wells of night, dynamos whose locations are classified spin faster, and so, responding, the clock-hands next to all the old, sleepless eyes—gathering in their minutes whining, pitching higher towards the vertigo of a siren.⁷

Thomas Pynchon

Archives... give a physical existence to history, for in them alone is the contradiction of a completed past and a present in which it survives, surmounted. Archives are the embodied essence of the event.⁸

Claude Levi-Strauss

from external data; and *Subjective time*—where consciousness itself is modified through a variety of strategies (counting, repetition, sequence) which affect our apprehension of duration, and through which duration is *represented*. The essence of the visual arts has traditionally been that they do not move. However, post-modernist art has introduced video, narrative performance art, and other genres involving motion. A choice was made to confine the gallery exhibition primarily to non-moving art, with one exception—*slow-motion*. Performance and film are included in this investigation outside the gallery context. The exhibition also includes a selection of artists' books, in which sequence and content affect the reader's consciousness of time.

Joseph Kosuth's *Clock (One and Five)*, 1965, is comprised of an electric clock, a photograph of that clock taken on the wall on which it is to be displayed, and three wall-mounted photostats of thesaurus entries for "clock", "object", and "time". Part of an ongoing series subtitled *Art as Idea as Idea*, in which information is the art object, Kosuth's multiple aspects of a clock could be an apocryphal response to St. Augustine's query, "What, then, is Time? If no one asks me, I know; if I wish to explain it to one that asketh, I know not".¹⁰ Certainly when considering a phenomenon with as many contradictions as there are definitions, Kosuth's blatant wall "statements" are as explanatory as any others about time.

One's location on earth alters clock or horological time. As seen in K.P. Brehmer's drawing for his large wall-piece, *Universal Time Zones*, 1974-1976, each elliptical shape represents a different time zone, configurations which are never pure ellipses but are re-arranged according to political boundaries. Symmetrical ranges of blue fall into line on either side of Brehmer's location—middle Europe—which is represented by the deepest blue. Chieko Shiomi's fluxatlas records a variety of actions across the globe, instigated by Shiomi's directions, all taking place at 10 P.M. Greenwich time, October 15, 1965. Simultaneous events, invented and reported back to Shiomi by his designated participants, are recorded—"Jonas Mekas was standing still."; "Peter Hutchinson was probably walking up or down Madison Avenue." These are printed in a text which often revolves, above clocks which indicate the differences in time around the world at the chosen time and date.

Anne and Patrick Poirer's calendar records souvenirs from a days' journey in small drawings (a labyrinth, the ribs of a Gothic ceiling), or actual objects (a leaf, seed-pods). Time is seen as a continuum in which one pauses. The moments of pause are documented by artifacts removed from the past, recorded in the present, for review in the future.

Charles Ross plans to build *Star Axis* on a mesa in New Mexico; there the observer will experience three cycles of time, based upon the discrete positions and revolutions of the earth—a day, a year, and the Precession of the Equinoxes, a 26,000 year cycle which accomodates the wobble of the earth's axis. One will enter a half underground 287' long cylindrical passage which is pointed directly to Polaris. The shadow of this "telescope" will fall upon a plane of white gravel. This "observatory" will reveal a day's cycle (each day's shadows), a year's cycle (the plane of white gravel) and the Precession (Polaris, seen through the tunnel).

In Walter De Maria's *Calendar*, 1961-1975, two vertical strips of wood, hinged at the bottom, are mounted on the wall. They are connected at the top by a chain with three hundred and sixty-five links. The "escapement" is a hook which holds the link of each day until it is manually passed on to the next day/link. Closed on January first the acute angle gradually widens, then becomes obtuse. By December thirty-first the strips rest on the wall as a single vertical line.

The source of Nancy Graves' calendar was found in an archeological journal. A photograph of the fragments of a Roman calendar, when translated into Graves' language of dots of color—her equivalent of tesserae—shows a band of the names of the months across the top with the days of the month forming vertical columns of letters beneath. Profiles of the original fragments are "set" into the surface. Roman numerals border the lower edge. The numeral X is repeated regularly, suggesting the progression of equal segments of time. The nomenclature of the months is a legacy of Roman Imperial power, July and August are named after Julius Caesar and Augustus. October, derived from the Greek root *octō*, or eight, is the tenth month of our calendar year. December, Greek root *deka*, is our twelfth month, since the Romans began their year in March.

Alfred Jensen's paintings are based on color equations for numerical structures. In some works these structures are derived from time cycles. The Mercury paintings are based on Mercury's synodical period of 116 days, and a complex system for transforming dates (time) into color squares (space). The Mayan calendar paintings are based on that calendar, and on the proportions of the temples in which "time was worshipped."¹¹

While the armature for the above artists' work is the chronometrical system of measuring time, other artists have directly taken nature's pulse. Dennis Oppenheim's *Annual Rings*, 1968, cut into the snow on the international date line, are a greatly enlarged rendering of the lines of age seen on the cross-section of a tree trunk. Eleanor Antin uses her body as an "hourglass",

*Live in time, with time—
and as soon as time has
dribbled away, against it.
Do not try to retain it.
Do not try to build dams
to restrain it. Water can
be stored. It flows
through your fingers.
But time you cannot hold
back. Time is movement
and cannot be checked.⁹*

Jean Tinguely

*I thought of a labyrinth
of labyrinths, of one
sinuous spreading
labyrinth that would
encompass the past and
the future and in some
way involve the stars.¹⁰*

Jorge Luis Borges

*When a clock is seen
from the side (in profile)
it no longer tells the
time. "¹¹*

Marcel Duchamp

dropping pounds as days pass, and recording the results of her diet with four daily photographs; frontal, rear, and two side views. Vito Acconci's *Second Hand*, 1971, is his own body as it moves in a circular pattern across the floor in a performance story board.

Communication systems offer another opportunity for time measurement. John Baldessari used the multi-channeled disjunctive rhythms of television to construct his time piece. Each of the seven Los Angeles TV channels served as surrogate days of a week. Every day a channel was photographed at ten minute intervals. The resultant images are a video calendar, a composite portrait, made of samples from a channel and a day. On Kawara commemorates calendar days by "acts" of art. His piece for this exhibition is a telegram informing the gallery director that, as of that date, he was still alive.

*Time,
which is the title of this piece,
(so many minutes
so many seconds),
is what we
and sounds
happen in. Whether early or late:
in it.
It is not a question of counting.¹²*
John Cage

Numbers are units of measurement, and counting is a conceptual mechanism for registering portions of time. A missile is "counted down", a boxer is "counted out". Roman Opalka's paintings are exclusively composed of sequential numbers. Starting in the upper left corner, numbers are painted in lines, much as a typesetter would set letters for a page of text. As the amount of pigment on the brush lessens, there is a progressive fading of the image. Opalka intends to continue painting this way indefinitely. Starting in 1965 with a black canvas, he has added one percent of white to his background color each time he has begun a fresh canvas. Since the numbers are painted in white they will eventually become almost invisible—a metaphor for ebbing life? The background color of the work in this exhibition, 1-∞ *Detail 1,537, 872—1,556,342*, 1965, is a light gray. From afar one sees parallel lines on a surface that intermittantly fade in intensity. As one comes closer these lines break up into digits. Each new painting picks up counting where the last left off; each work thus represents a segment of past time "clocked" by the distinctive pulse or rhythm given by the dips of the brush. The varying intensity of the digits makes us conscious of "specious" time. According to Bergson, "...the process by which we count units and make them into a discrete multiplicity has two sides; on the one hand we assume that they are identical, which is conceivable only on condition that these units are ranged alongside each other in a homogenous medium; but, on the other hand the third unit, for example, when added to the other two, alters the nature, the appearance and, as it were, the rhythm of the whole..."¹²

*He was beloved not for
any essential ability but
for those unforgettable
digressions of his, when
he would remove his
glasses to beam at the
past while massaging
the lenses of the
present.¹³*

Vladimir Nabokov

Jasper Johns' numbers, one through nine, when seen as individual numbers in a series are unique images. When these numbers are shown in superimposed layers as they are in *0 through 9*, 1960, the usual sequence is lost, and one must struggle to retrieve each number from an entropic pile of

straight and curved lines. Each number must be searched out, as one sometimes reaches to pull out an isolated incident from one's past.

The system of permutation in Hanne Darboven's letter to Ealan Wingate is generated from the birthday of its recipient, July 9th. After the salutation, *Dear Ealan*, the legend reads: $9+7+0+0=16$ $9+7+9+9=34$. This means $9(\text{th day}) + 7(\text{th month}) + 0(1900) + 0(1900) = 16$ and $9(\text{th day}) + 7(\text{th month}) + 9(1999) + 9(1999) = 34$. 1900 and 1999 refer to the first and last year of this century, thus 16 and 34 are her signifiers for the birthdate. Her "calendar" requires a progression from 16 through 34. She does this in 19 paragraphs, referring to 1900. In paragraph # 1, indicated by an Arabic numeral, she counts each number from one to sixteen in German. In paragraph # 2 she counts from one to seventeen. In the last paragraph, # 19, she counts from one to thirty-four. "Yet the content does not concern mathematics so much as the process of continuation—a process which takes time to do, which takes time as one of its subjects, and which takes from time (the calendar) its numerical foundations".¹³ Within her system there are constant shifts from digits to words, from sequence to repetition, from handwriting to autonomous line.

In Andy Warhol's *Sixteen Jackies*, 1964, the vagaries of memory and the irregular poignancy of events of the past are set aside for an arrangement of repetitive images, where regularity evokes a sense of clock time. (Similarly, filmic time, usually manipulated and compressed by the filmmaker is displaced by chronometrical time in his movies. In *Sleep* and *Empire* real time determined the length of the films. In *Chelsea Girls*, multiple unsynchronized events were presented.) Emotional tone is suppressed by overkill. By repeating tragic statements (the silkscreen image of Jackie was made after the Kennedy assassination) immunity sets in. Sensuality can also be veiled by repetition. Ray Metzker's twenty silhouettes of a woman's torso arranged in a grid perceptually shifts into undulating columns of black (the figure) and white (the background). Again one turns to Bergson: "...the repeated picture of one identical objective phenomenon, ever recurring, cuts up our superficial psychic life into parts external to one another. ...that our ordinary conception of duration depends on a gradual incursion of space into the domain of pure consciousness is proved by the fact, that, in order to deprive the ego of the faculty of perceiving a homogeneous time, it is enough to take away from it this outer circle of psychic states which it uses as a balance wheel."¹⁴

Photography freezes moments into a permanent time-frame. Exactly one-hundred years ago Eadweard Muybridge conceived his serial photographs, analysing motion into separate moments. In sequential photography, also pioneered by Marey, the camera can produce suggestive

I call it time, but how long was it? I can't speak to the purpose to-day of the duration of these things. That kind of measure must have left me: they couldn't have lasted as they actually appeared to me to last.¹⁴

Henry James

But what then is the cause of this relaxation, this slowing-down that takes place when one does the same thing for too long a time? It is not so much physical or mental fatigue or exhaustion, for if that were the case, then complete rest would be the best restorative. It is rather something physical; it means that the perception of time, so closely bound up with the consciousness of life that the one may not be weakened without the other suffering a sensible impairment.¹⁵

Thomas Mann

interruptions, cuts and jumps. While Duane Michal's photographs record scenes in sequence his subjective manipulations of objective data expose the contradictions between systems of time measurement and the vagaries of consciousness. In the first photograph of *The Human Condition*, a man in a subway station comes towards the camera. There is a clock on the background wall. The man gradually dissolves into an ellipse of dots of light, like a cluster of stars in a galaxy, while the clock is gradually transformed into a "sun". The clock and sun present time as finite and measureable, while the "galaxy" or man suggest the infinite flow of time and individual consciousness. The literal camera is encouraged to document the metaphysical and multiple aspects of time.

Duration is the "armature" of performance. Two performance pieces will be presented as part of the exhibition. In Scott Burton's performances, props and performers are as carefully re-arranged as the elements in a still-life. Between audience and performers is a fifty-foot block of empty space, a cushion which absorbs the stresses and tremors of maintaining poses and slow movements. Presented in even, non-dramatic light the performers seem to swim in the medium through which they move. Short sequences of movement are eclipsed by intermittent intervals of darkness. By wiping the scene abruptly from our vision, Burton prepares us for the next tableaux, which imprints itself over the palimpsest of the last. The sense of time is heightened, but without any rhetoric of drama. Ralston Farina invests time phenomena with the conventions of vaudeville. Clocks tick, slides change. Occasionally a piece is concluded by saying "I'll be right back"—leaving the audience to wait until a certain amount of lapsed time signifies "the end".

Duration pieces use a time-span as a frame for a work. That frame can be clocktime, or "specious" time, a subjective estimate. In 1973 Robert Morris made a series of *Blind Time Drawings*. For an estimated number of minutes, with the eyes blindfolded, he executed drawings of pre-determined configurations, marked on the paper and held in the mind. When executed his attempts were compared to the actual markings on the paper, and his estimated duration to actual lapsed time. Errors or discrepancies between real and perceived time, and between the actual and "blind" configuration became the coordinates that redefined possibilities for drawing.

Since 1962 Les Levine has made "Disposable Art". Questioning the notion of permanency, itself a legacy of time, Les Levine's *Process of Elimination*, 1969, was a duration piece, at the end of which the art was non-existent. Three hundred plastic forms were placed on a vacant lot. Each day ten of these were removed until at the end of a month the lot was "naked", that is returned to a state of vacancy. Photographs document the project and leave an option for reconstruction at any time.

We have already distinguished the scientist and the 'bricoleur' by the inverse functions as they assign to events and structures and ends and means, the scientist creating events (changing the world) by means of structures and the 'bricoleur' creating structures by means of events.¹⁶

Claude Levi-Strauss

While the above works are completed, Stephen Antonakos, Arman, and Steven Kaltenbach extend the temporal scale of their time pieces to a specified point in the future, towards which the work is borne for its completion. In Stephen Antonakos' *Time Packages* certain esthetic decisions have been made—stamp, packaging materials, and the contents, known only to the artist. Completion of the work will include the name of the recipient, inscribed at time of purchase, aleatory markings when the piece is mailed, and the revelation of the secret inclusion, when the package is opened on a specified day twenty years hence. With the consummate skill of the counterfeiter Stephen Kaltenbach produced *Five Time Capsules*, 1968, externally identical to U.S. Government time-capsules. The contents however, antiques for the future, are mysterious communications to be received every quarter of a century. Arman's *Time in Progress*, 1977, is a reconstruction of a 1962 gesture at the Dwan Gallery in Los Angeles, where a plexiglass trash container was placed in the gallery, to be filled during the exhibition's time-span. The final configuration of gallery detritus—random, casual, disposable, used—is a 'memory' of those who have used the space. As Delacroix said, "Memories are born in the very midst of perception."¹⁵ — even of discards.

Works which incorporate motion overtly possess a fourth dimension—time. Perhaps such works should be catalogued "Height precedes width precedes depth precedes time". Bergson wrote, "The synthesis carried out by our consciousness between the actual position and what our memory calls the former positions, causes these images to permeate, complete and. . . continue one another. Hence, it is principally with the help of motion that duration assumes the form of a homogeneous medium, and that time is projected into space."¹⁶ Pol Bury's *9 Balls on 5 Planes*, 1964, "tickles gravity", by intermittently moving wooden balls of different sizes on vertical, horizontal and diagonal planes. As the balls move towards the edges of these planes they are stopped by hidden motors. The fractional movements make up an irregular continuum whereby attention is sustained at a high threshold. Expectation makes one alert to the next twitch. Breaks in normal rhythm project time into space, "the form of a homogeneous medium". Duration is stretched, and the image of time that Bury weaves is that of a thin, fragile tissue.

In contrast, Patrick Ireland's *Portrait of Marcel Duchamp III*, 1967, regularly repeats a single configuration in slow motion—the electrocardiographic image of Duchamp's heart beat in a simulated oscilloscope. From the cardiograph, which Ireland, who has an M.D. degree, recorded, Duchamp's resting heartbeat is sixty-five per minute. Since he lived eighty years, his heart beat

... the paradox of being both disjoined from and conjoined with the present ... because nothing has been going on since the appearance of the ancestors except events whose recurrence periodically effaces their particularity."

Claude Levi-Strauss

*'I was at thinking through my smoke just then, that we can no more see to the bottom of the next few hours than we can see to the bottom of this river what I catches hold of. Nor yet we can't no more hold of their tide than I can hold this. And it's run through my fingers and gone, you see! holding up his dripping hand.'*¹⁸

Charles Dickens

*... imposed on the senses finally, in spite of the sheer exhilaration of speed, an extremity of motion that was no motion, where past and future were held suspended, and one began thinking of threadmills, or walking down an upward-moving escalator in a department store.'*¹⁹

Malcolm Lowry

some 2,751,561,000 times. The delayed heart beat occurs four times per minute. At this rate to use up what Joseph Masheck calls "his earthly allotment of beats",¹⁷ would take 1,260 years. Duchamp is projected into a parallel time-stream, where his posthumous existence extends into a sizable historical period. While stretched by slow motion, time is cancelled by repetition—thus returning us to the question of consciousness which was among Duchamp's foremost concerns. The "portrait" calls on Duchamp to witness and "live out" a second life as "art". Thus Ireland refutes Duchamp's idea of the "decay" of art, since he has donated to Duchamp a kind of spurious immortality by preserving his heartbeat—an abstract "body part".

Hans Hacke's *Condensation Cube*, 1963-67, offers another organic device to concretize and contain process. Time, as in the cliché, flows out of one's hand like water. Contained within a sealed plastic cube, it vaporizes and condenses depending on the temperature where it is displayed. Descartes postulated: "...as regards...condensation...all that happens here is change of shape...A body is...not of less extent...than when it occupies a greater space through the separation of its particles; for the extension comprised in the pores or gaps that remain between its particles must be assigned not to it but to the other bodies whatever they may be, that fill the gaps."¹⁸ The closed system is a model of the First Law of Thermodynamics, where change in state is registered somewhat amorphously in water and time.

Douglas Huebler's recent work reflects the impetus towards motion imparted by language at an unverifiable level. He draws 59 parallel, vertical lines of blue, green and red on paper. The title of the work reads: *All of the Red Lines Represented Above are Rotating on Their Respective Axes at the Speed of One Billion Revolutions Every Second, the Green Lines Complete One Revolution Each Day, And the Blue Lines Stabilize the Planar Characteristics of this Drawing*, 1976. Thus the lines are all perceptually stable—the fast rotations are too fast, the slow too slow to see. But this conceptual kineticism is effective at the level of perceptual persuasion. Consciousness imparts a motion the literal evidence denies. Huebler provokes us to witness a constantly changing equation between visual and linguistic propositions. The colors, by virtue of their intensity, seem to create a space in which this conceptual motion is actually realizable. Edward Ruscha's *Swarm of Red Ants* (1972) similarly conceptualizes motion—representing a random configuration at a felicitous instant, when the ants form an almost perfect circle—to be broken in the next instant by these obligingly kinetic "dots".

Heraclitus proposed that the only constant in time was change, one could not "step into the same river twice". For Bergson and others the present does not exist, since time is flux there can only be a past or future. George Kubler, dealing more specifically with art forms seen in time wrote, "...we can imagine the flow of time as assuming the shapes of fibrous bundles... and the lengths of the fibers varying as to the duration of each need and the solution to its problems. The cultural bundles therefore consist of variegated

fibrous lengths of happenings, mostly long, and many brief. They are juxtaposed largely by chance, and rarely by conscious forethought or rigorous planning.”¹⁹

Perhaps all we can assume about time is proposed in U.S.C.O.’s *Now Box*, 1964. . . Words of light—“No,” “Ow,” “Now” flash on and off with accompanying ticks of sound. The nebulous present (three seconds for the psychologist, a century for the historian) becomes concrete as “now” flashes on the box.

Time as a medium is now an indispensable part of the equipment and practise of many artists. This exhibition has examined two modes of turning time into space—measuring of objective time and devices that alter consciousness. While this might be dismissed as a literary concern, inappropriate to the medium, these works are some examples of the inclusion of a temporal component by artists through generally abstract systems (measurement, repetition, sequence, counting). These modes of composing have given artists an opportunity to test and sometimes by-pass prior approaches to space that some artists find less useful than they once were. In this sense a concern with time may be a way of injecting new energies into pictorial space. It is hoped this exhibition will stimulate the examination of duration as a subject, medium, methodology and set of conventions which have had a recognizable effect on much visual art.

*Then I reflected that everything happens to a man precisely now, Centuries of centuries and only in the present do things happen; countless men in the air, on the face of the earth and the sea, and all that really is happening is happening to me . . .*²⁰

Jorge Luis Borges

Janet Kardon

1. Guillaume Apollinaire, *The Cubist Painters: Aesthetic Meditations 1913*, George Wittenborn, Inc. New York, 1962. p. 13.
2. Robert Delaunay, “Light”, 1912. *Theories of Modern Art*, ed. Herschel B. Chipp, University of California Press, California, 1968. p. 319.
3. Carlo Carra, “The Quadrant of the Spirit”, 1919. *Ibid.* p. 453.
4. F. T. Marinetti, “The Foundation and Manifesto of Futurism”, 1908. *Ibid.*, p. 286.
5. Albert Gleizes and Jean Metzinger, from *Cubism*, 1912. *Ibid.*, p. 216.
6. Paul Klee: *the thinking eye*, ed. Jurg Spiller, George Wittenborn, New York, 1961. p. 78.
7. Thomas Pynchon, *Gravity’s Rainbow*, Bantam Books, New York, 1974. pp. pp. 155-156.
8. Claude Levi-Strauss, *The Savage Mind*, University of Chicago Press, Chicago, 1966. p. 242.
9. Jean Tinguely, *Zero*, The M.I.T. Press, Cambridge, Massachusetts, 1973. p. 119.
10. Jorge Luis Borges, “The Garden of Forking Paths”, *Labyrinths*, New Directions, New York, 1962. p. 23.
11. Marcel Duchamp, *The Bride Stripped Bare by her Bachelors, Even*, a typographic version by Richard Hamilton of Marcel Duchamp’s *Green Box*, trans. George Heard Hamilton, Percy Lund, Humphries and Co. Ltd., London, unpaginated.
12. John Cage, “45’ for a Speaker”, *Silence*, M.I.T. Press, Cambridge, Massachusetts, 1966. p. 151.
13. Vladimir Nabokov, “Pnin”, *The Portable Nabokov*, The Viking Press, New York. p. 365.
14. Henry James, *The Turn of the Screw*, The Portable Henry James, ed. Morton Dauwen Zabel, Viking Press, New York, 1951. p. 224.
15. Thomas Mann, *The Magic Mountain*, trans. H. T. Lowe-Porter, Vintage Books, New York, 1969. p. 104.
16. Levi-Struss, *op. cit.*, p. 22.
17. *Ibid.*, p. 236.
18. Charles Dickens, *Great Expectations*, J. M. Dent and Sons Ltd, Great Britain, 1972. p. 415.
19. Malcolm Lowry, *October Ferry to Gabriola*, New American Library, New York, 1965. p. 53.
20. Jorge Luis Borges, *op. cit.* p. 20.

Footnotes to quotations.

These quotations are not to be thought of as literally interpreting or illustrating the works discussed in the essay, but as some of many possible quotations that could stimulate or provoke thinking about the works . . . and time.

1. Michael Fried, "Art and Objecthood", *Artforum*, Summer, 1967. p. 22. The incorporation of time, in all its guises, into modernist art has been vigorously rejected by formalists, particularly Michael Fried. In his essay, Fried identifies the temporal concerns of artists—particularly the minimalists—with theatricality, which in his view, corrupts the work by introducing into its contemplation an element of duration, thus performance. How does formalist art exist, if not in time? Fried's answer is ingenious if not completely convincing. If formalist works are "timeless", Fried avoids this cliché by claiming that "It is by their presentness and instantaneousness that modernist painting and sculpture defeat theater." He goes on to speak of "... the condition, that is, of existing in, indeed of secreting or constituting, a continuous and perpetual present..." Fried thus rejects conventions of time expressed spatially as material for contemporary art. His point of view makes a distinction between literary conceptions of time (which Fried very correctly identifies with Surrealism and Surrealist influenced minimalism) and formal conceptions of time, which he does not acknowledge. Clearly, this exhibition does.
2. Charles Baudelaire, *The Mirror of Art*, Doubleday and Company, Inc., New York. p. 83.
3. G. Clemenceau, "The Revolution of the Cathedrals", *La Justice*, 1895. As quoted in William C. Seitz, *Claude Monet*, Harry N. Abrams, Inc., New York. P. 142.
4. Herman Minkowski, "Space and Time", *Problems of Space and Time*, ed. J. J. C. Smart, Macmillan Company, New York, 1964. p. 297. (Address delivered in Cologne, 1908)
5. F. T. Marinetti, "The Foundation and Manifesto of Futurism", 1908. *Theories of Modern Art*, ed. Herschel B. Chipp, University of California, California, 1968. p. 286.
6. Naum Gabo, "Sculpture: Carving and Construction in Space", *Circle: International Survey of Constructive Art*, London, 1937. pp. 103-111. *Ibid.*, p. 334.
7. Harold Rosenberg, "The American Action Painters", *The Tradition of the New*, McGraw Hill, New York, 1965. p. 25.
8. Brian O'Doherty, *American Masters: The Voice and the Myth*, Random House, New York, 1973. p. 201.
9. A review of the literature reveals five occasions of interest: "Time: A Panel Discussion", ed. Lucy Lippard, *Arts International*, November, 1969. pp. 20-23, 39. One of a series, "Issues in Art" held at the New York Shakespeare Festival Theatre, March 17, 1969. Moderator: Seth Siegelaub, Panelists: Carl Andre, Michael Cain, Douglas Huebler, Ian Wilson. *What Time Is It?:* An exhibition organized by Betty Turnbull for the Newport Harbor Art Museum, Newport Beach, California, February 28-April 8, 1973. *Time and Space*, Institute of Contemporary Art, University of Pennsylvania, March 30, 1974. Speakers: (morning) Dore Ashton, Annette Michelson, Morse B. Peckham. Roundtable: (afternoon) Moderator, Dore Ashton, Panelists: Phil Glass, Allan Kaprow, Agnes Martin, Claes Oldenburg, Yvonne Rainer. *Time and Transformation:* An exhibition organized by Paul Thompson for the Lowe Art Museum, University of Miami, January 18-February 23, 1975. "Time/Space". Special issue of *The Structurist*, Number 15/16, 1975/1976.
10. St. Augustine, "Questions About Time", *Confessions*, Book XI. Smart, *op. cit.*, p. 58.
11. From a conversation with Alfred Jensen, March 14, 1977.
12. Henri Bergson, *Time and Free Will*, Harper and Row, New York, 1960. p. 123. (Originally published 1910).
13. Lucy R. Lippard, "Hanne Darboven: Deep in Numbers", *Artforum*, October, 1973. p. 35.
14. Bergson, *op. cit.*, p. 126.
15. Eugene Delacroix, "Le conscience du temps", ed. G. Dumas, *Nouveau traite de psychologie*, Vol. V, Paris, 1936. pp. 305-324.
16. Bergson, *op. cit.*, p. 124-125.
17. Joseph Masheck, "On Patrick Ireland's Electrocardiographic Portrait of Marcel Duchamp", *Arts*, May, 1976. p. 109.
18. René Descartes, *Principals of Philosophy*, Part II, Sections 4-21. Smart, *op. cit.*, p. 74.
19. George Kubler, *The Shape of Time*, Yale University Press, New Haven and London, 1962. p. 122.

Footnotes to Text

Now Becoming Then When I say, "This is now", it immediately becomes then. There is ~~no~~ now. It appears to us as a moment. But the moment itself is ~~an illusion~~ ^{Now Becoming Then} are always on its edge and the illusion is

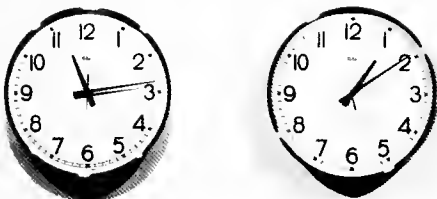


a series of about-to-be's and has-beens. Put together, they mark an event. It is a construction, an invention of our minds. It's familiarity makes it invisible. Our lives are ~~real~~ dreams, and ~~when~~ they have only been one moment, all at once, now.

"Time is always assumed by us—such an essential part of our reality that it goes unexamined except in the most perfunctory way. The nature of it is so contradictory that we are probably defeated by it before we begin. I am writing this now, when you read this it will be now—there is no past and there is no future."

Duane Michals

DUANE MICHALS
Then Now n.d.
Photograph
8 x 10
Lent by Sidney Janis Gallery



JOSEPH KOSUTH
Clock (One and Five) 1965
 Clock, photograph, text
 24 x 114 1/4
 Lent by Castelli Gallery

time (tīm), *n.* *adj.* *v.* *timed*, *timing*. — *n.* 1. the system of those relations with which every event has to any other as past, present, or future; indefinitely continuous duration regarded as that in which events succeed one another. 2. duration regarded as belonging to the present life as distinct from the life to come, or from eternity. 3. a system or method of measuring or reckoning the passage of time. 4. a limited extent of time, as between two successive events: a long time. 5. a particular period considered as distinct from other periods: for the time being. 6. (often *pl.*) a period in the history of the world, or contemporary with the life or activities of a notable person: ancient times. 7. (often *pl.*) the period or era now (or then) present. 8. (often *pl.*) a period conditioned with reference to its events or prevailing conditions, tendencies, ideas, etc.: hard times.

clock (klɒk), *n.* 1. an instrument for measuring and indicating time, having pointers which move round on a dial to mark the hour, etc. 2. such a timepiece not carried on the person distinguished from a watch. — *v.* 3. to time, test, or ascertain by the clock. (ME *clōke* L. *hōr* M.D. *m. clock* instrument for measuring time; cf. OE *clōge* bell, G.N.F. *clōre* bell)

object (ɒbʃekt; *v.* *abʃekt*), *n.* 1. something that may be perceived by the senses, esp. by sight or touch; a visible or tangible thing. 2. a thing or person to which attention or action is directed; an object of study. 3. any thing that may be presented to the mind; object of thought. 4. a thing with reference to the impression it makes on the mind: an object of curiosity. 5. the end toward which effort is directed: the object of our quest. 6. a person or thing which arouses feelings of pity, disgust, etc.

"Though I have spoken of time and units of time the Nuer have no expression equivalent to 'time' in our language, and they cannot, therefore, as we can, speak of time as though it were something actual, which passes, can be wasted, can be saved, and so forth. I do not think that that they ever experience the same feeling of fighting against time or of having to coordinate activities with an abstract

passage of time, because their points of reference are mainly the activities themselves, which are generally of a leisurely character. Events follow a logical order, but they are not controlled by an abstract system, there being no autonomous points of reference to which activities have to conform with precision. Nuer are fortunate."
 —E.E. Evans-Pritchard
 submitted by Joseph Kosuth

**IT TAKES TIME TO STEAM THE
PANCAKES BUT IT ALSO
TAKES TIME TO SAY IT TAKES
TIME TO STEAM THE
PANCAKES**

Time defines form. Ideas define space. Communication is heat. These three elements are necessary for the production of any work of art. It is impossible to view any form without considering the time factor existent in the form. Something machine made will look quick, something hand made will look slow, or something natural appears long, something industrial appears short.

When any sign is sighted, the mind attempts to make some kind of idea out of that sign. Essentially a target is sighted and perception represents a bull's eye hit in the center at first crack. If we cannot hit the target, the mind will devise a model to analyse the experience it is having. This analysis takes time. Perception is essentially a timing device; the shorter the sighting time, the more perception is occurring. As the sighting time is expanded, the activity changes to intellectual. In television, the target is moving past you, the experience is being pulled past your eye through time in space.

All perception, everything that has to do with informing or sending knowledge requires heat. The main purpose of communication is to warm the receiver up. Communication cannot occur without time. Time cannot occur without space and space cannot occur without ideas. The purpose of ideas is

to territorialize space and clearly mark the boundaries between them and other ideas. Ideas that are unclear have no definable boundaries. Images that are perfectly clear can be said to have perfect timing. Everything connected with the idea of a clear image can be defined in terms of keeping perfect time, or an unclear image will be assumed to be a timing error, like pressing the shutter at the wrong moment in photography and getting an out of focus picture, or using a shutter speed that is too slow to capture the time base of the subject's movements.

Activity is the simplest way to define a work that must be viewed in time and space, as all activities take time and occupy space. The Process of Elimination took thirty days. Three hundred pieces of disposable plastic were placed on an empty lot on Wooster Street and ten of them were removed every day until the lot was empty. By changing the piece every day, the work became a sculpture about time and space, an activity that could only be considered in terms of its use of time to formulate an idea. The materials, the polyexpandable styrene, were disposable, not because of my decision, but because that was an inherent quality of their form. They looked as though they would only last a short amount of time. The Process of Elimination, the title or the idea, set up a boundary of space to define the end of a specific time.

© Les Levine, 1977



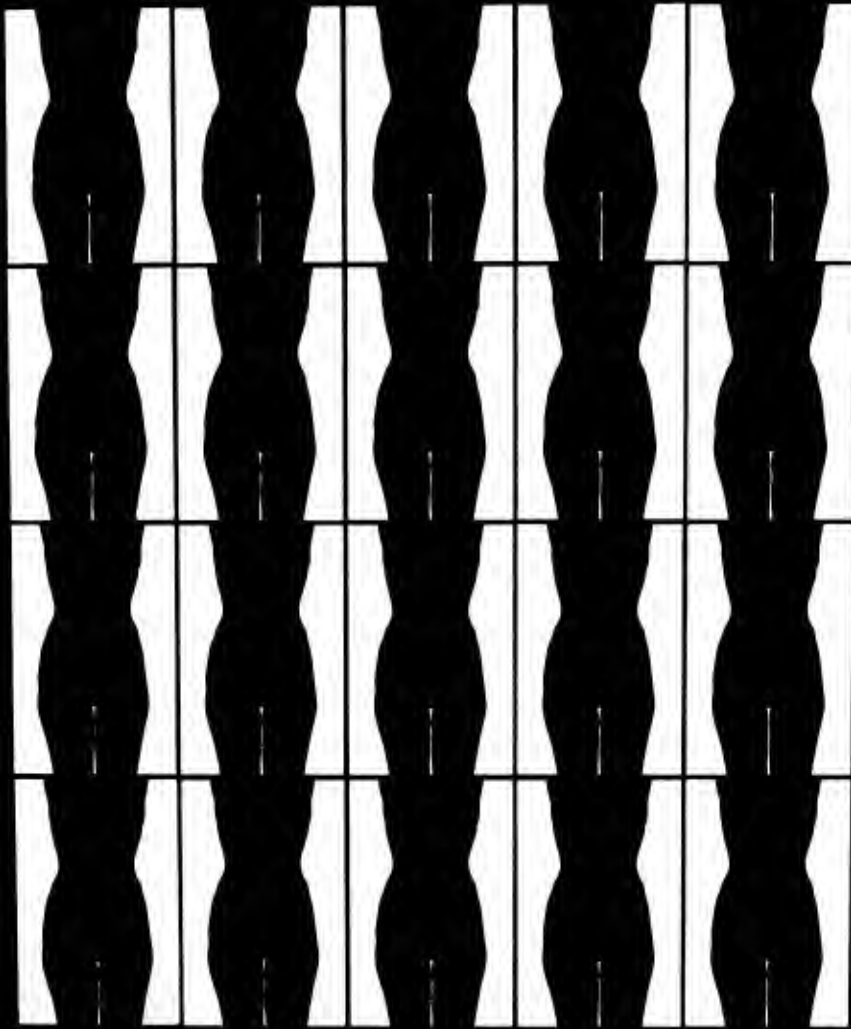
Annual Rings employs several uses of time. Located on the political boundary between two countries it harbors a real rather than implied time differential of one hour. (The time change between USA and Canada). In that the schemata employed is a version of annual tree "rings" it implies "graphically"

the evolution or growth patterns of an organic structure. The third implication of a time structure is the actual physical change occurring on the frozen river due to this activity. That is, in an ever so slight way, real ecological time and destiny is being altered.

Dennis Oppenheim

DENNIS OPPENHEIM
Annual Rings 1968
 Map, photograph, text
 30 x 40
 Lent by Awilda and Michael Bennett

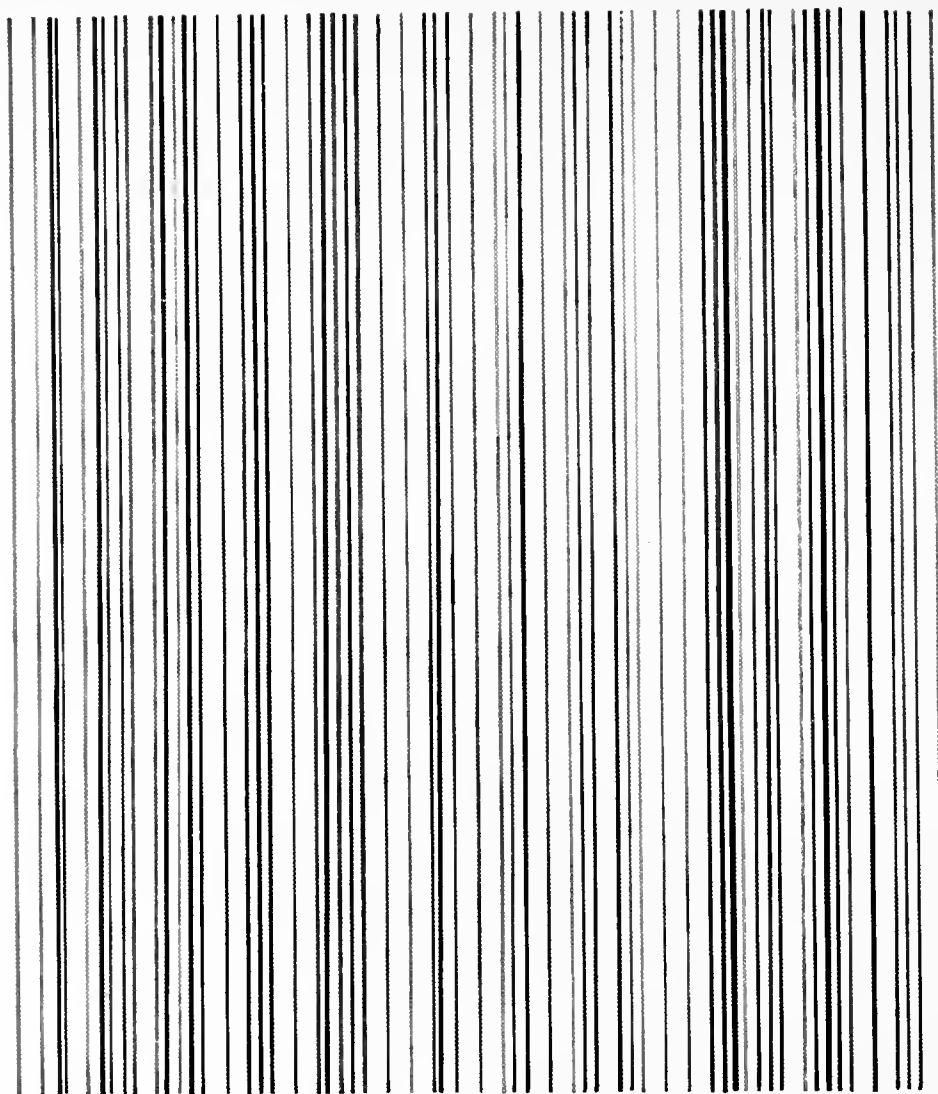
Ray Metzker
Untitled c. 1966
Photographs
15 x 13
Lent by the artist



Although I am faced with multiplicity and succession, the results are not to be confused with cinematography; unlike the controlled succession of parts as viewed in a movie, I intend the elements to be presented for simultaneous viewing like a mosaic or mural.

The entire idea seems to me to represent a unique way of seeing, as if new eyes had replaced the old. It calls for a discipline which makes heavy demands upon time, not only for the seeing, but for the execution as well.

Ray Metzker
Camera, November 1969, p. 40



ALL OF THE RED LINES REPRESENTED ABOVE ARE ROTATING ON THEIR RESPECTIVE AXES AT THE SPEED OF ONE BILLION REVOLUTIONS EVERY SECOND, THE GREEN LINES COMPLETE ONE REVOLUTION EACH DAY AND THE BLUE LINES STABILIZE THE PLANAR CHARACTERISTICS OF THIS DRAWING .

DOUGLAS HUEBLER
*All of the Red Lines Represented Above
 Are Rotating on Their Respective Axes
 at the Speed of One Billion Revolutions
 Every Second, the Green Lines
 Complete One Revolution Each Day,
 And the Blue Lines Stabilize the Planar
 Characteristics of This Drawing* 1976
 Letraset and silkscreen on paper
 72 x 48
 Lent by Sperone Westwater Fischer
 Gallery

As the essential function of its capacity to spatialize phenomena “time” produces history and scale, thereby establishing man’s existential connection with everything else: love lasts “forever”; stars are a “million light years away”, and the last touchdown appears again in “instant replay”, etc.

Less friendly are the inferences we draw from our perception that our own mortality is included in time’s extensiveness: at the worst terror, at the least, anxiety. Albert Camus says that we may bear the knowledge of our fate by transcending the mortal “self” by objectifying it through various modes of creative form—repeated again, and again and again.

In agreement with that view I propose to amplify it by suggesting that the most compelling images produced by “modern art” are those which are time-filled—rather than “timeless”—and, are existentially transcendent in that each constitutes an objectification of time through its synthesis of conceptual and existential events: Cezanne, Cubism and Jackson Pollock’s over-all drip canvases are foremost examples.

Such paintings are like a growing field of grain: images alive, and whole at every instant of time during which they are perceived. No part aspires to greater signification than another nor is the percipient

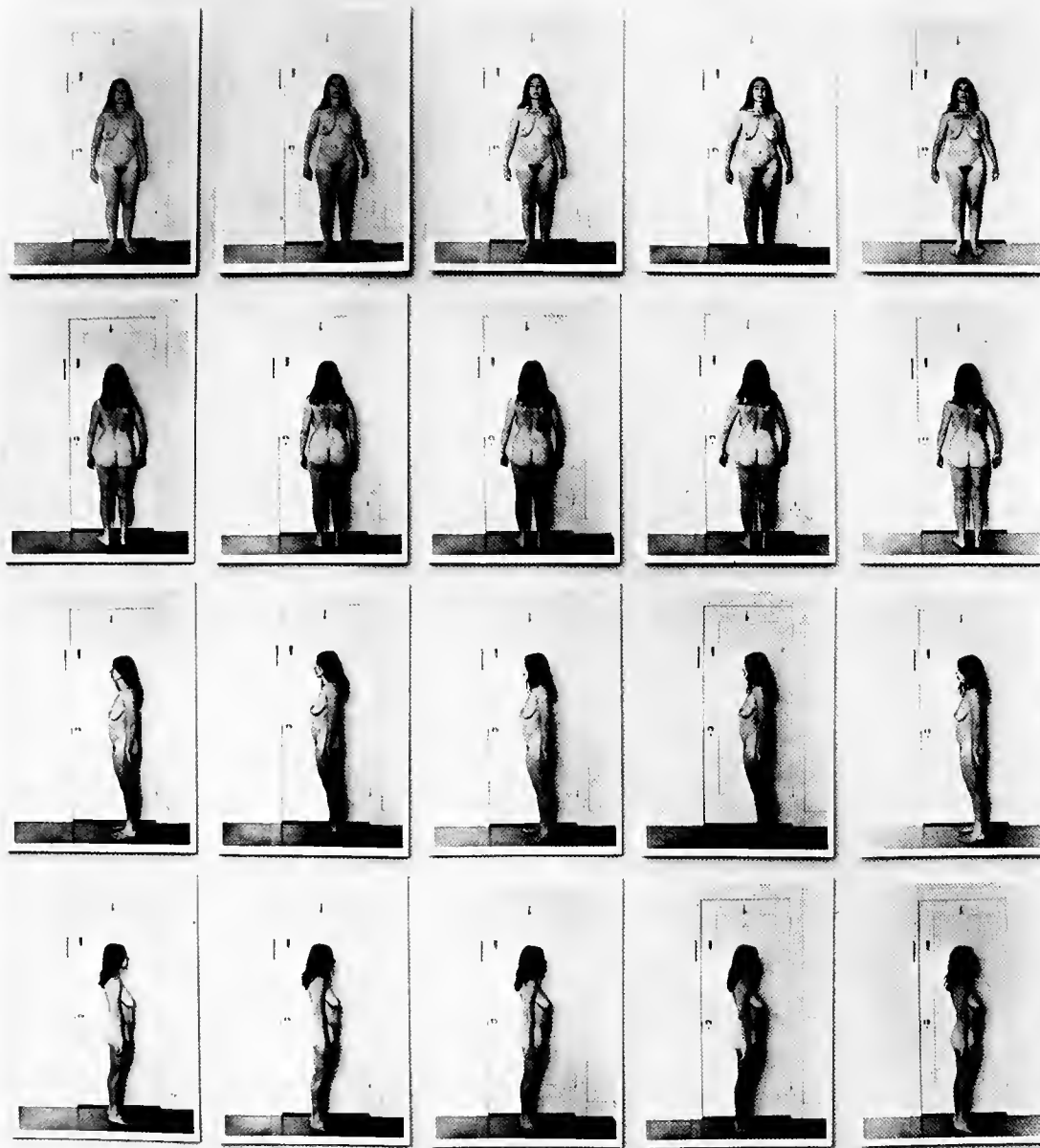
meant to know the linearity of the sequence of events which, altogether, formed the image: it exists as fact in the historically “present” moment.

In works of mine which use “time” as a structural component I intend the same kind of reading. However, if photographs are used, two, or more, taken of the same subject are naturally sequential. If presented in that way, they give to the sign, which they produce, “literature” and that, in turn, is easily appropriated by myth. Therefore, in order to prevent the image from becoming mythicized I scramble the order in which I finally present the photographs. Time is objectified; phenomenological fact becomes wholly present, in history, rather than about history.

In some circumstances I have designed a work’s destiny to remain “in process” for years—in some, beyond the life expectancy of an owner—in order to demand that the real production of the “art” be the responsibility of ownership, and to suspend the consumption of art-as-object.

Within each work a “statement” functions to describe the continuum within which a balance of “constants” and “variables” give to it its specific form; conceptually reconstituted by its percipient that information joins with whatever is represented as “visual”: the image, which is the “work” is produced by the percipient as an event in his, or her time.

Douglas Huebler



Human time is psychological. It is not measured out in equal pieces like a surveyor does land. Time contracts, expands, stops and starts according to human experience of it. Later it is altered to accommodate the memory of that experience. In my work over the last few years I use Time as a totally conceptual material. If Time is an invention of my mind, I am free to travel into any smaller sub-set of it I choose, like the 18th or 19th centuries, say. Why should I be bound by the conventions of science? They have, after all, invented these for their convenience, not mine.

CARVING, however, is an older work and operates somewhat differently. The difference though is more apparent than real. True, I used a Time Grid—24 hours between each set of 4 pictures—but the piece makes it, I think, because the grid acts as a kind of fly-paper for the viewer's own experience of similar attempts at self-perfection. The 24 hours between each set of photographs is an undocumented record of temptations conquered and occasionally succumbed to, anxiety, rage, tears and lots of second thoughts. Its in the spaces between the pictures where the real human time lives.

Eleanor Antin

ELEANOR ANTIN
Carving: A Traditional Sculpture Detail 1972
 Photographs
 144 photographs 7 x 5 each
 Lent by the artist



ANDY WARHOL
Sixteen Jackies 1964
Silkscreen on canvas
80 x 64
Lent by Sperone Westwater Fischer

I once thought that it takes time and energy for a minute hand to climb from 6 to 12. However, it simply falls from the 12 back down to the 6 and this is timeless. But it's also not true, is it?

Edward Ruscha

"The checkers traveling in a sequence of their white and black diagonals going both to the right and to the left, the contrast of the vertical and the horizontal, both are similar in their alternating rhythms to the alternating rhythms in light and darkness. This physical ordering reflects the cycle of man's destiny; the vastness of my former fears of darkness were resolved as I read first the dark square. I read second a light square, meaning: first night meaning: then day. The seasons I read, the years I saw appearing as images, the living followed by the dying in my checkerboard existence; and since every black is followed by a white, I found my place in eternity.

Alfred Jensen, "The Promise,"
The Hasty Papers, 1960.

Time

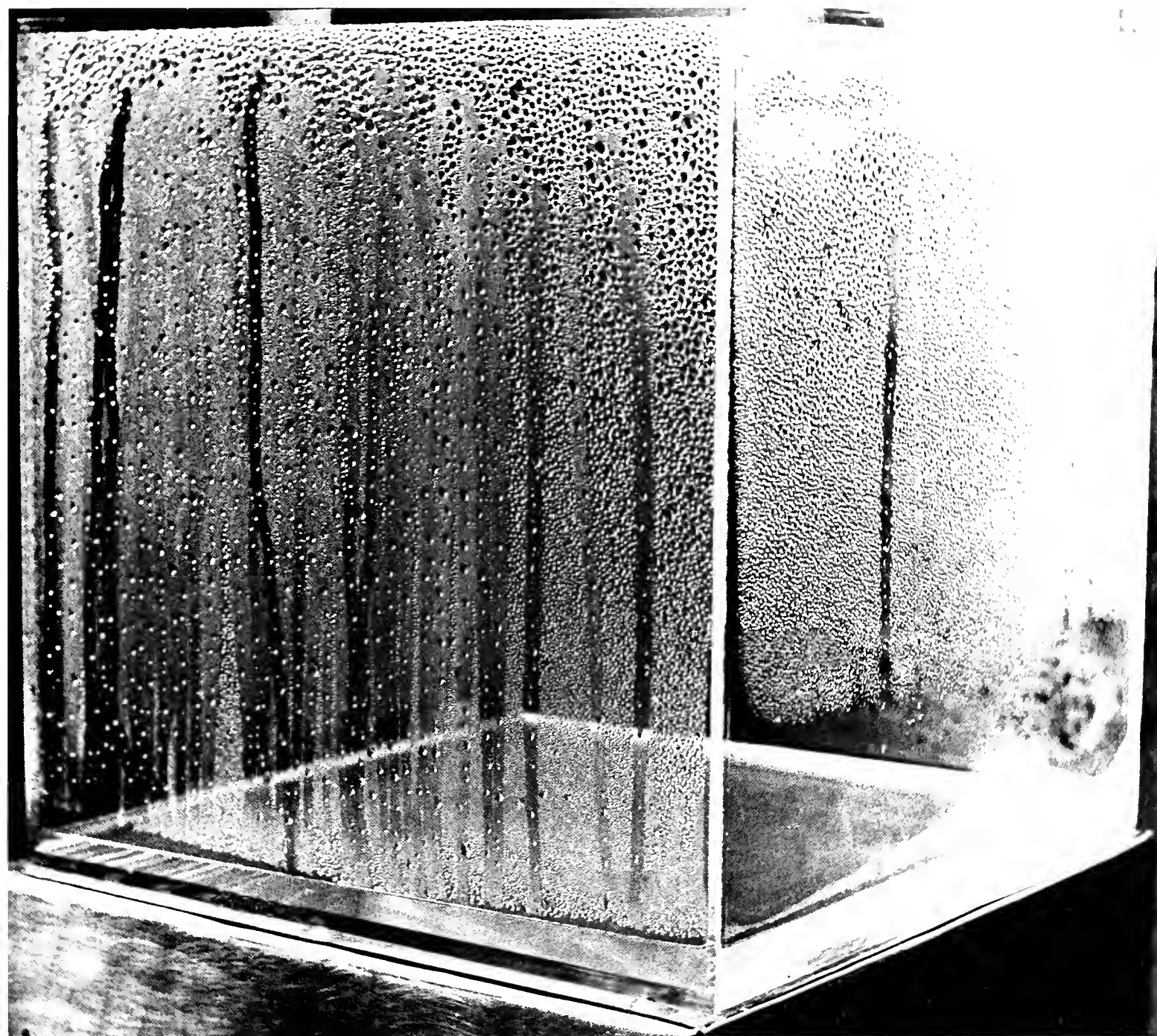
Time doesn't exist. It was created from memory. Yesterday, today and tomorrow never cease from being today.

Memory is subjective, but fades away; following the formula of oblivion, it grows in the reverse function of the square root of elapsed time, Time doesn't exist; as memory erases itself, reality is unreal.

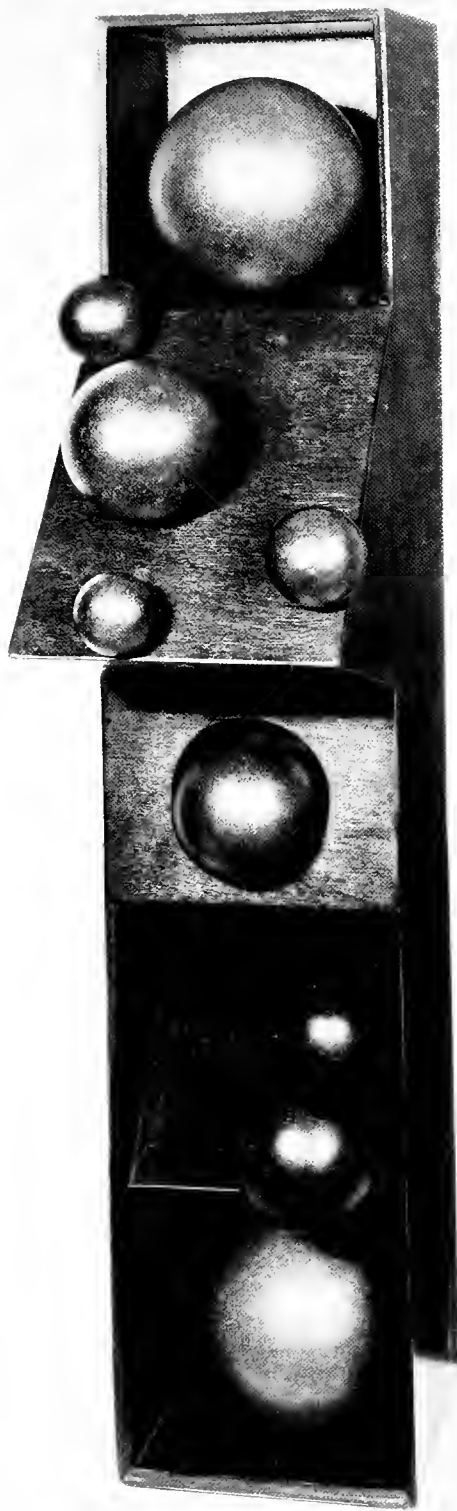
Ideas become obsolete and even the universe does not work at a permanent and never changing pace.

Time is an illusion with embedded illusions producing shadows of illusions.

Arman P. Arman



HANS HAACKE
Condensation Cube 1963-1967
Plexiglass and water
30 x 30 x 30
Lent by John Weber Gallery



POL BURY
Nine Balls on Five Planes 1964
 Synthetics and wood, motorized
 39 3/8 x 8 x 16 3/4
 Lent by Albright-Knox Art Gallery,
 Gift of Seymour H. Knox

*... l'imperceptible moment...
 ... il y a ce moment
 imperceptible entre le mouvant
 et l'immobile... ce moment
 de l'imperceptible où ce qui
 bouge est déjà à l'arrêt... où
 la fin commence et finit par le
 commencement... parce que
 tout finit... tout recommence et
 ce qui recommence n'est pas
 ce qui fut... comme fut ce qui
 reviendra... situé entre l'attente
 de ce qui va venir et le présent
 qui déjà s'éloigne... cet
 imperceptible moment immobile
 ... et pourtant elle tourne...
 Newton a-t-il été sensible à
 cette hésitation de la pomme
 tombant dans le vide... il y eut
 pourtant entre le point de chute
 et la pomme... un moment où
 l'un et l'autre hésiterent... cet
 imperceptible moment
 immobile...*

Pol Bury, zero, 1973.

PATRICK IRELAND
Duchamp Portrait III 1967
Glass, liquitex and wood, motorized
16 1/2 x 16 1/2 x 8
Lent by the artist





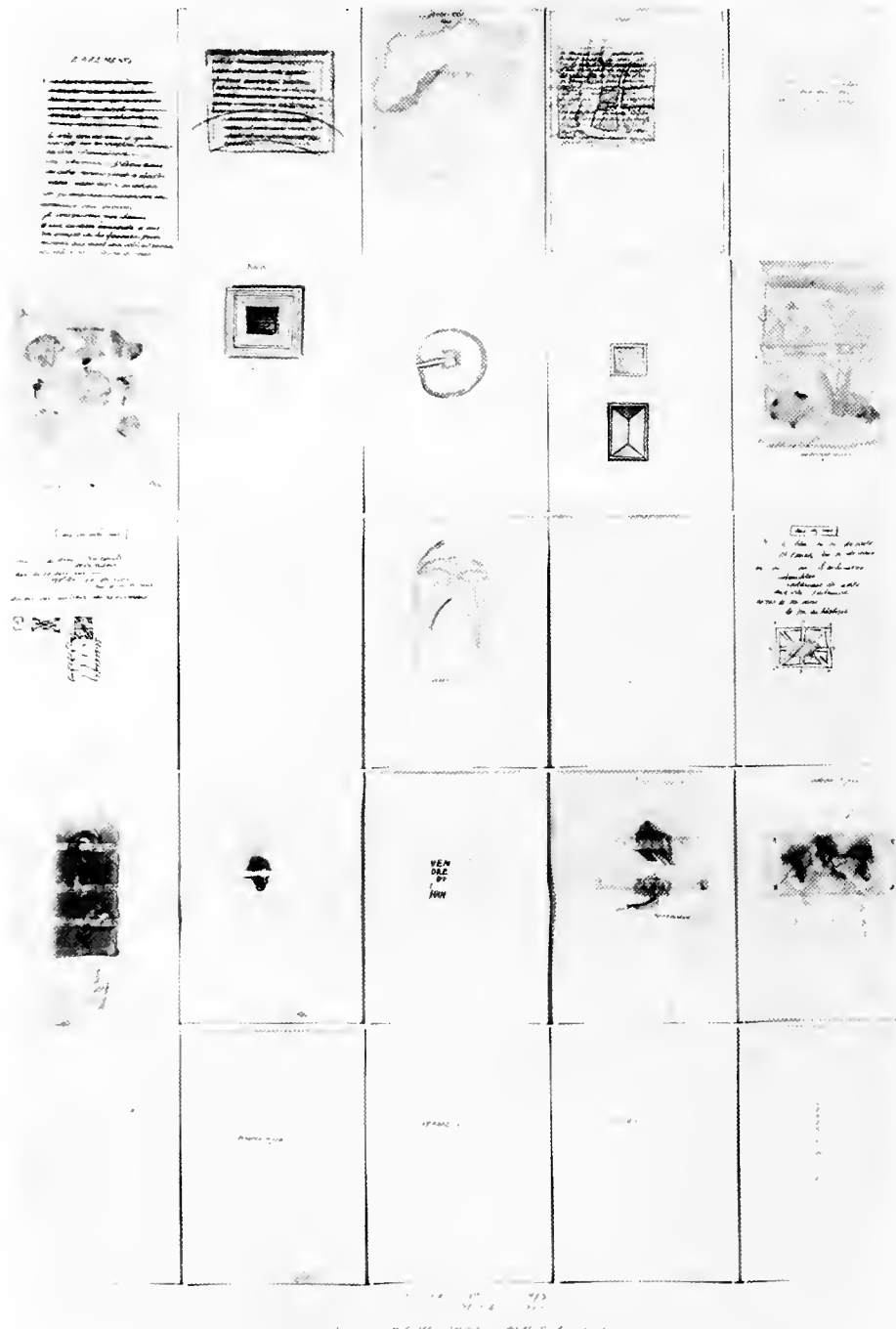
FROM
STEPHEN ANTONAKOS
435 WEST BROADWAY
NEW YORK 10012
U.S.A.



•NOTICE•
SEALED JAN 1975
TO BE
OPEN JAN 1995

STEPHEN ANTONAKOS
*Sealed January 1975 To Be Opened
January 1995 1975*
Fabric sewn with blue thread
12 x 19 x 7
Lent by the artist

ANNE AND PATRICK POIRIER
 Untitled (Journal Herbiere-Bordeaux) 1973
 Ink, plants, and wax on paper mounted on board
 47 1/2 x 31 1/2
 Lent by Sonnabend Gallery

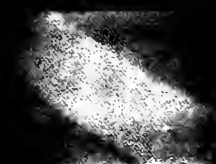


JOHN BALDESSARI
 T.V. Series: Week of T.V. 10 Minutes
 Each Channel From 11:00 A.M. in
 Los Angeles Starting August 23, 1976
 1976
 Black and white photographs mounted
 on board
 Seven panels, each 29 3/4 x 23 5/8
 Lent by Sonnabend Gallery

A reality in the world is time and movement. As a student, I used to get angry because the model in life drawing class wouldn't stop breathing. If she would have just held still (like a sack of cement or an apple) I could have drawn her perfectly. I guess that is the reality I'm talking about.

John Baldessari

CHANNEL 7
ALONG THE
SAN ANTONIO
RIVER SPECIALS
8:00 PM





— ONE HOUR ACTIVITY

— STANDING AT A CLOCK —
CONCENTRATING ON THE
SECOND HAND OF THE CLOCK

— WALKING AROUND A LIGHT BULB
WHILE CONCENTRATING ON THE
SECOND HAND OF THE CLOCK —
REPEATING, IMITATING, ON THE FLOOR,
THE SECOND-HAND MOVEMENTS.



— SITUATION: THREE SIMULTANEOUS PERFORMANCES
(TERRY FOX, DENNIS OSMAN, MA), REESE PALLEY
BASEMENT, NEW YORK; EACH PERFORMANCE TOOK PLACE
IN ITS OWN ENCLOSURE, ADJACENT TO THE
OTHERS; EACH ENCLOSURE HAD, IN THE MIDDLE, A
1000-WATT LIGHT BULB



SECOND HAND (January 1971) — VITO ACCONCI

BEHAVIORAL TIME: This was the time of early work. The aim was to find time, determine my time. I could, then, be the receiver of another person's time, letting my time out of my hands; or I could be the agent of my own time, imposing time (stress) on myself until the adaptation stage wore out, until exhaustion ended my time...

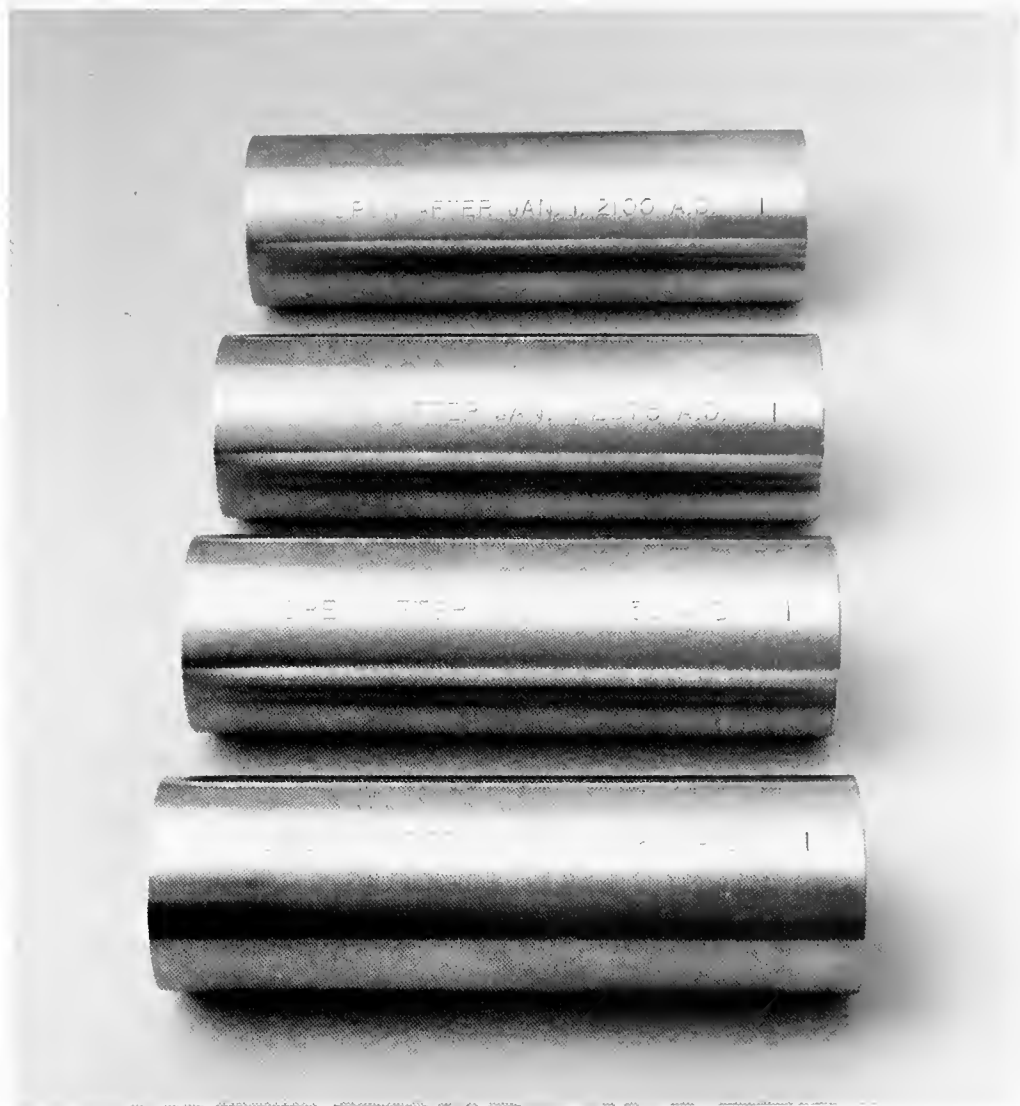
PERSONAL TIME: This was the time of later work. The aim was

both to use my time and to give my time to you (the viewer). The exhibition area (present time) was a point of no return: a place where I was forced to come to terms with past time, change past life...

CULTURAL TIME (or HISTORICAL TIME; or: NEWS TIME): This is the time of current work. The aim is to take time together (the viewer and I—or, more precisely, 'We' as we

haven't made ourselves yet); once we spend time together, we can take (control) the time (Historical Period) we're in. The method is: make clear the time of a particular (exhibition) place (This is, say, Milan in 1977)—make clear my sources (I am an American Artist in 1977)—I can make here, in your place, only my distorted picture of your history; but then, together, we can bring the history up to date, we can make news...

Vito Acconci



VITO ACCONCI
Second Hand 1971
 Ink and photographs on board
 29 3/4 x 40
 Lent by Sonnabend Gallery

*For me, Lee Lozano made the
 most useful statement on time.
 "To increase the accuracy of
 your perception multiply by T."*
 Steven Kaltenbach

STEVEN KALTENBACH
 Four from *Series of Five Time Capsules
 to be Opened at 25 Year
 Intervals* 1968
 20 x 20
 Lent by the artist

ROMAN OPALKA
1-∞, Detail 1,537,872—1,556,342 1965
Acrylic on canvas
77 1/4 x 53 1/4
Lent by John Weber Gallery

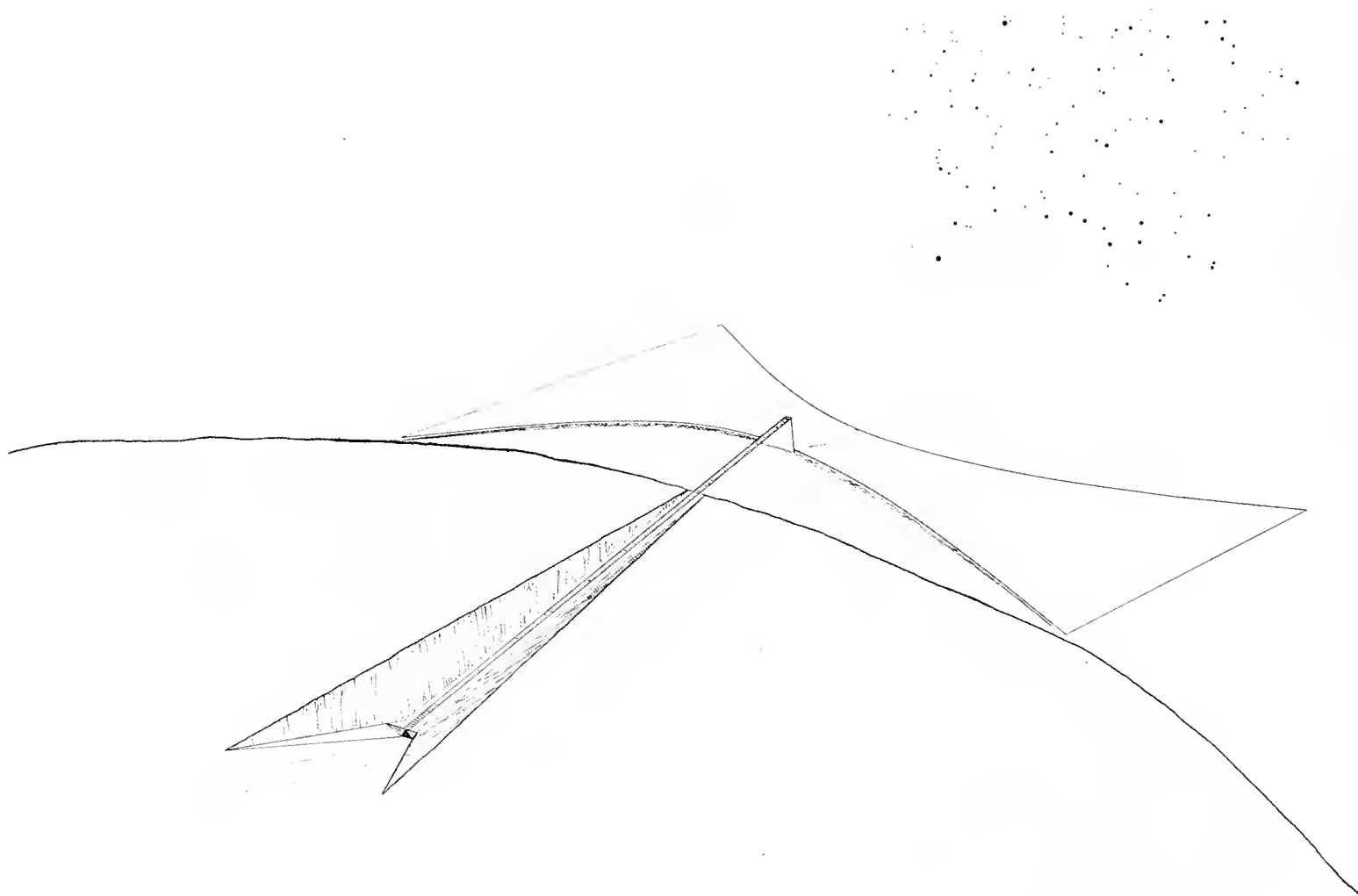
*In my attitude, which constitutes
a program for my lifetime,
progression registers the
process of work, documents
and defines time.*

*Only one date appears—the
date of the coming into being
of the first detail—1965,
by the sign of infinity, as well as
the first and last number of the
given detail.*

*I am counting progressively from
one to infinity, on details of the
same size (voyage notes
excluded), by hand, with a
brush, with white paint on a grey
background, with the
assumption that every following
detail will have 1% more white
than the preceding one. In
connection with this I anticipate
the arrival of the moment when
details will be identified in white
on white.*

*Every detail is accompanied by
a phonetic registration on a tape
recorder.*

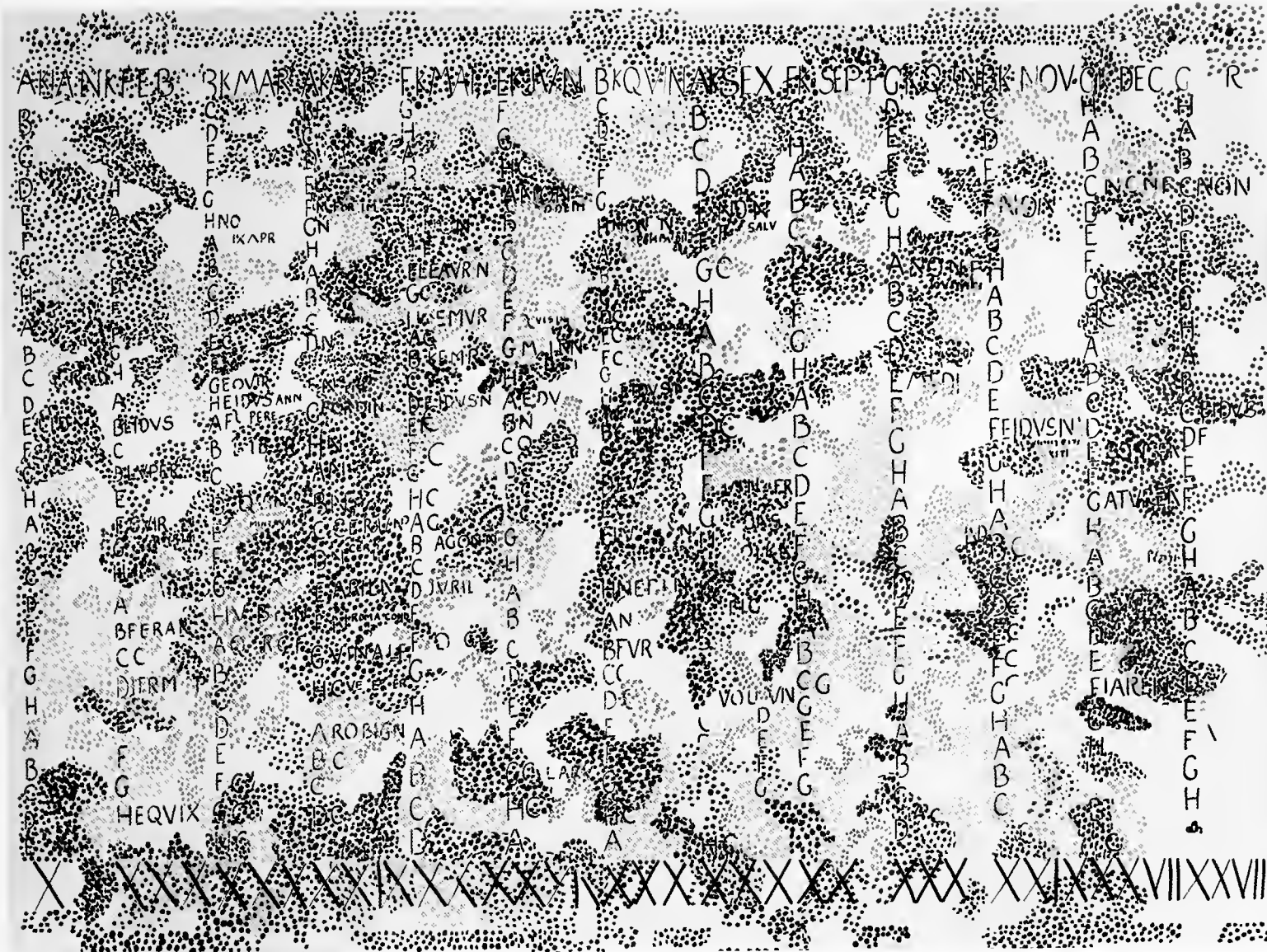
Roman Opalka



CHARLES ROSS
Star Axis 1977
ink and pencil on paper
38 x 50
Lent by the artist

*the time of the turning of the earth,
the time of the passage of the earth thru space,
the time of the wobble of the axis of the earth
and the times of the polar stars;
the times of light.*

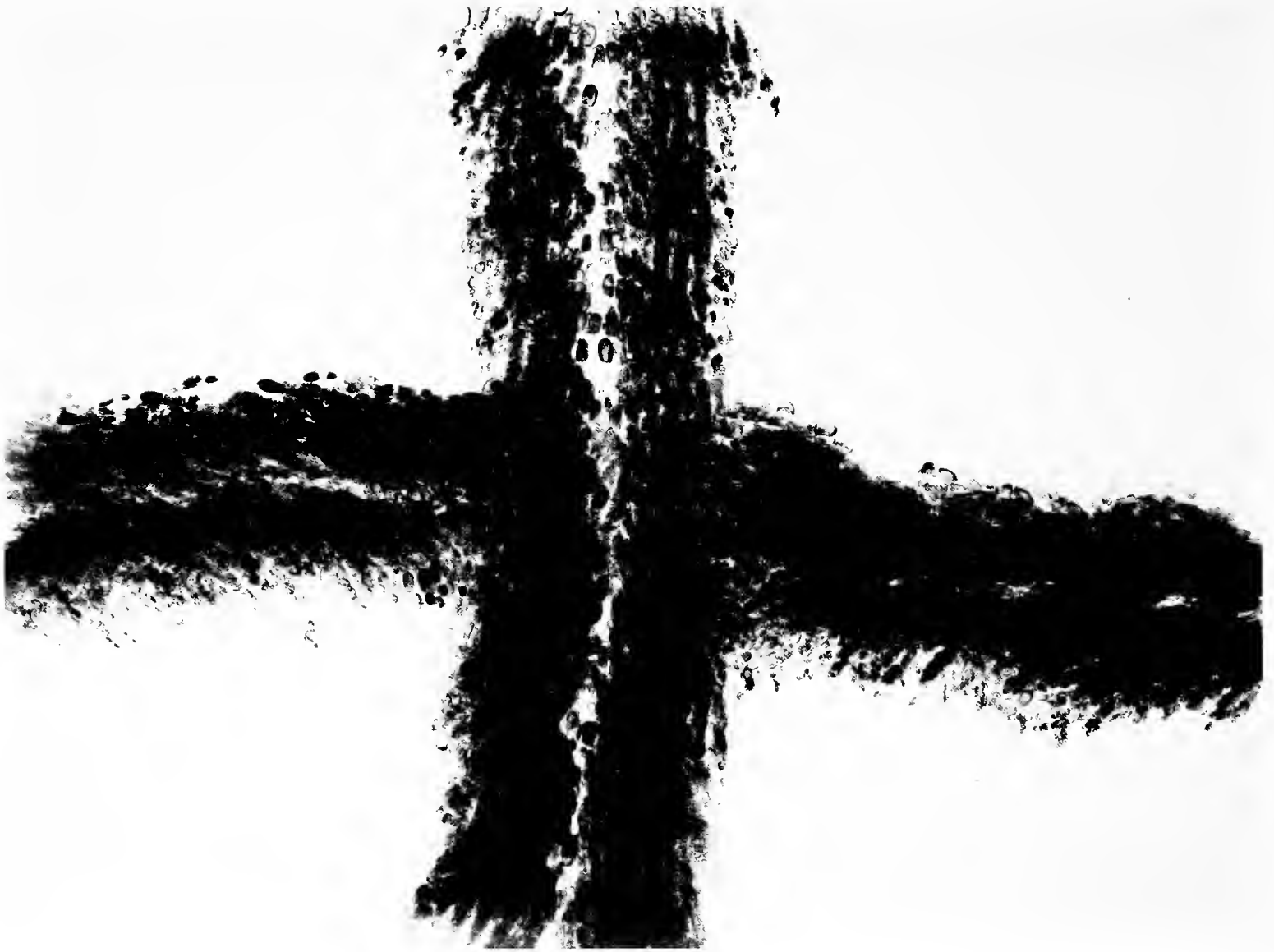
© Charles Ross 1977



*Time is displacement
Relocation
Contiguity.*

Nancy Graves

NANCY GRAVES
Fragmentary Calendar of Atrium 1972
Gouache on paper
22 1/2 x 29 1/4
Lent by Andre Emmerich Gallery



ROBERT MORRIS
Blind Time XXXV 1973
Graphite and ink on paper
35 x 46
Lent by Philadelphia Museum of Art

Performance

Scott Burton

"Figure Tableaux"

6 P.M. Friday, April 22
12 Noon Saturday, April 23
6 P.M. Saturday, April 23
12 Noon Sunday, April 24
6 P.M. Sunday, April 24

I have no direct interest in the idea of time or in the manipulation of time as such, but in my performances I find it necessary to use movement and sequence in order to represent certain subjects. Up until now my subject has mostly been that of the unconscious non-verbal communicational behavior we call body language. In this new piece the subject is pose-attitudes self-consciously assumed by a single performer for an audience—which is another kind of language, one of overt signs.

Scott Burton

Ralston Farina

"Time//Time"

8 P.M. Friday, May 13

My medium is Time. Let me state that again: My medium is Time. Since 1964 I have been actively exploring the multiple manifestations of the temporal experience.

On Friday, May 13, 1977 at 8:00 P.M. I will display "A Portrait of a Half Hour", Episode #999. In this I am experimenting with the phenomena of internal time consciousness (expectations, anticipations, recollections). This show is just one of many explorations in my time studies of aesthetic display.

Ralston Farina

Film

Organized by Lisa Phillips

Thursday, April 14

Vito Acconci *My Word*
(1973-4). 120 minutes.

Discussion with

Vito Acconci

Thursday, April 21

Dan Graham *Sunset to Sunrise*
(1969). 4 minutes.

Mary Miss *Cutoff* (1976).
10 minutes.

Charles Simonds *Birth* (1971)
1½ minutes. *Dwellings* (1973)
10 minutes. *Landscape Body*
Dwelling (1974) 8½ minutes.

Robert Smithson *Spiral Jetty*
(1970). 35 minutes.

Morgan Fisher *Phi Phenomenon*
(1968) 11 minutes.

Thursday, April 28

Paul Sharits *N:O:T:H:I:N:G*
(1968). 35 minutes.

Michael Snow *Wavelength*
(1966-7) 45 minutes
Standard Time (1967)
8 minutes.

Peter Rose *Analogies: Studies*
in Diachronic Motion (1977).
5 minutes.

Thursday, May 5

Yvonne Rainer *Film About A*
Woman Who (1974).
120 minutes.

Thursday, May 12

Hollis Frampton *Zorns Lemma*
(1970). 60 minutes.

Discussion with

Hollis Frampton

A map is made-in a spiralling helixical pattern—of a 2 dimensional 'extended' sunset and sunrise. The point of inception is the sun placed on the horizon line at sunset. The progression is every 6 seconds a shift of 18 degrees to the relative left of the last perspective... A schema of nearest known distance—the horizon line—extended to the most immeasurable limits of the universe is described. Then at the moment of sunrise the next morning from the same site the reverse schema is employed ending on the sun rising above the horizon line.

In viewing the sequence in the horizontal, linear axis of walking, the viewer reads 'time' by the relative placement or positioning of the atmospheric content (clouds as palpability and the sun's light is a source of illumination of the photograph) with respect to the framing edges ending the views of one particular moment or view (and) with respect to their arrangement a moment before in relation to the framing edge.

Dan Graham, *Performance*,
1970. p. 11.

"... this process of making, at the same time, both a temporal 'score' and an all-at-once 'drawing' oscillates consciousness at a rate of change which propels one into wholly unexpected tributaries of the 'stream' of filmic consciousness (which is the specific perimeter-boundary conditions of the film's total structure); within these perimeters, the 'scores' are recordings of co-existing maps of intersecting layers of 'pattern-consciousness' and maps of gestalted time zones (which are time orders within a larger 'rule' of time order)—4-dimensional crystals..."

Paul Sharits, Regarding the "Frozen Film Frame" Series: A Statement for the "5th International Experimental Film Festival"; Knokke, December 1974.

Ordinarily, we perceive only a single moment of time at a time. The relationship between the successive moments of an action is established by the integration of images stored in our memory. We have little experience with one of the basic concepts of physics: the world-line of an event, defined as the trajectory an event makes in the four dimensions of space and time. I wondered what it would look like to see the beginning, middle, and end of an event simultaneously; to perceive an action in toto, as a single object, apperceived immediately. In effect, I wondered if it were possible to extend the images of Cubism into the temporal domain through the use of film. With the aid of the Sychronopticon I performed a tentative experiment designed to satisfy this curiosity.

Peter Rose

Wavelength was shot in one week preceded by a year (1966-67) of notes... mutterings. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was... planning for a time monument in which the beauty and sadness of equivalence would be celebrated, ... trying to make a definitive statement of pure Film space and time, a balancing of "illusion" and "fact", all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind).

Michael Snow, Statement for the Experimental Film Festival, Knokke, Belgium, 1967. Film-Maker' Cooperative Catalogue, No. 6, New York, 1975. p. 232.

Historic time consists only of a past, whose chief claim to superiority is that we're not part of it. Science proposes to lay hold upon the future by an inversion of perspective, an adequation of vanishing points, invidiously treating the future as if it were a department of the past... and the deception works for as long as the systems of memory and conjecture remain cramped into relative congruence.

Hollis Frampton, "Incisions in History / Segments of Eternity"; Artforum, October, 1974, p. 42.

Catalogue

All dimensions are in inches. Height precedes width precedes depth.

VITO ACCONCI
Second Hand 1971
Ink and photographs on board
29 3/4 x 40
Lent by Sonnabend Gallery

ELEANOR ANTIN
Carving: A Traditional Sculpture
1972
Photographs
144 photographs 7 x 5 each
Lent by the artist

STEPHEN ANTONAKOS
*Sealed January 1975 To Be
Opened January 1995* 1975
Fabric sewn with blue thread
12 x 19 x 7
Lent by the artist

ARMAN P. ARMAN
Time in Progress 1977
Plexiglass and wood
48 x 24 x 24
Lent by the artist

JOHN BALDESSARI
*T.V. Series: Week of T.V. 10
Minutes Each Channel From
11:00 A.M. In Los Angeles
Starting August 23, 1976*
1976

Black and white photographs
mounted on board
Seven panels, each 29 3/4 x
23 5/8
Lent by Sonnabend Gallery

K.P. BREHMER
Project Universal Time-Zones
1974-6
Acrylic, cardboard, pencil,
printed text
39 1/2 x 32 1/2
Lent by Rene Block Gallery

POL BURY
Nine Balls on Five Planes 1964
Synthetics and wood, motorized
39 3/8 x 8 x 16 3/4
Lent by Albright-Knox Art
Gallery, Gift of Seymour
H. Knox

HANNE DARBOVEN
Untitled 1973
Ink on paper
13 x 51
Lent by Ealan Wingate

WALTER DE MARIA
Calendar 1961-1975
Chain, wood
Closed: 35 x 2 1/2 x 3
Open: 70 x 2 1/2 x 1 1/2
Lent by Heiner Friedrich, Inc.

NANCY GRAVES
Fragmentary Calendar of Atrium
1972
Gouache on paper
22 1/2 x 29 1/4
Lent by Andre Emmerich Gallery

HANS HAACKE
Condensation Cube 1963-1967
Plexiglass and water
30 x 30 x 30
Lent by John Weber Gallery

DOUGLAS HUEBLER
*All of the Red Lines Represented
Above Are Rotating on Their
Respective Axes at the Speed
of One Billion Revolutions
Every Second, the Green
Lines Complete One
Revolution Each Day, And the
Blue Lines Stabilize the Planar
Characteristics of This
Drawing* 1976
Letraset and silkscreen on
paper
72 x 48
Lent by Sperone Westwater
Fischer Gallery

PATRICK IRELAND
Duchamp Portrait III 1967
Glass, liquitex and wood,
motorized
16 1/2 x 16 1/2 x 8
Lent by the artist

ALFRED JENSEN
Heaven 1976
Oil on canvas
40 x 51
Lent by the artist

JASPER JOHNS
0 Through 9 1960
Lithograph
30 x 22
Lent by Mr. and Mrs. Leo Castelli

STEVEN KALTENBACH
Four from Series of Five Time Capsules to be Opened at 25 Year Intervals 1968
Stainless steel
20 x 20
Lent by the artist

ON KAWARA
I Am Still Alive from series begun 1970
Telegram
5 1/2 x 8 1/4

JOSEPH KOSUTH
Clock (One and Five) 1965
Clock, photograph, text
24 x 114 1/4
Lent by Castelli Gallery

LES LEVINE
Process of Elimination 1969
Photographs and text
30 x 20
Lent by Museum of Mott Art

ED MCGOWIN
Clock 1972
Vacuum-formed plastic
11 x 8 1/2 x 3 1/2
Lent by the artist

RAY METZKER
Untitled c.1966
Photographs
15 x 13
Lent by the artist

DUANE MICHALS
Then Now n.d.
Photograph
8 x 10
Lent by Sidney Janis Gallery

DUANE MICHALS
The Human Condition n.d.
Photographs
6, 8 x 10 each
Lent by Sidney Janis Gallery

ROBERT MORRIS
Blind Time XXXV 1973
Graphite and ink on paper
35 x 46
Lent by Philadelphia Museum of Art

ROMAN OPALKA
1-∞, Detail 1, 537, 872-1,556,342 1965
Acrylic on canvas
77 1/4 x 53 1/4
Lent by John Weber Gallery

DENNIS OPPENHEIM
Annual Rings 1968
Map, photograph, text
30 x 40
Lent by Awilda and Michael Bennett

ANNE AND PATRICK POIRIER
Untitled (Journal Herbiere-Bordeaux) 1973
Ink, plants, and wax on paper mounted on board
47 1/2 x 31 1/2
Lent by Sonnabend Gallery

CHARLES ROSS
Star Axis 1977
Ink and pencil on paper
38 x 50
Lent by the artist

CHARLES ROSS
Star Axis 1977
Ink and pencil on paper
38 x 50
Lent by the artist

EDWARD RUSCHA
Swarm of Red Ants 1972
Silkscreen
20 x 27
Lent by Multiples, Incorporated

CHICO SHIOMI
10 P.M. Greenwich, Connecticut October 15, 1965 1965
Printed text
14 1/2 x 32 1/4
Lent Anonymously

U.S.C.O.
NO OW NOW 1964
Defraction grating, plywood, scrapped IBM computer
6 x 12 x 8
Lent by Gerd Stern

ANDY WARHOL
Sixteen Jackie's 1964
Silkscreen on canvas
80 x 64
Lent by Sperone Westwater Fischer

Artists' Books

All dimensions are in inches. Height precedes width.

JEAN-PIERRE ARMEAUX

Go Book 28 1970

Poetry Newsletter

5 1/2 x 4 1/4

13 pages

JOHN BALDESSARI

Four Events and Reactions 1975

Centro Di

5 x 7

52 pages

DANIEL BUREN

Halifax: 7 Days- 6 Placements- 7 Colors 1974

Nova Scotia School of Art and Design

6 1/2 x 4 1/2

16 pages

HANNE DARBOVEN

Diary N.Y.C. February 15 Until March 4 1974

1974

Leo Castelli/Sperone

270 pages

CLAUDIA DEMONTE

Claudia's Calendar 1976-1977

Corcoran Gallery of Art

8 1/2 x 11

29 pages

WALLY DEPEW

Once 1971

Dustbooks

8 1/2 x 5 3/8

22 pages

WALLY DEPEW

Book 10: The Number Book 1 n.d.

Poetry Newsletter

4 1/4 x 3 1/2

114 pages

MARY FISH

Twenty Eight Days 1975

Mary Fish

8 1/4 x 10 3/4

60 pages

HAMISH FULTON
Hollow Lane n.d.
Situations Publications
11 3/4 x 8 1/4
40 pages

HAMISH FULTON
Skyline Ridge 1975
PMJ Self
14 x 10 1/2
20 pages

CONRAD GLEBER
Raising a Family 1976
Conrad Gleber
4 x 4 1/2
68 pages

GEORGE GRIFFIN
L'Age Door 1975
George Griffin
3 1/4 x 5 1/4 x 3
200 pages

GEORGE GRIFFIN
Untitled Flipbook 1976
George Griffin
1 1/4 x 2 1/4
96 pages

ALLAN KAPROW
Days Off 1970
Commissioned by the Junior
Council of the Museum of Modern
Art
15 x 10 3/4
65 pages

ALLAN KAPROW
2 Measures 1974
Martano Editore
9 1/2 x 13 1/4
40 pages

W. BLIEM KERN
MEDITATIONSMEDITATIONSMEDITATIONS 1973
New Rivers Press
8 x 8
56 pages

RICHARD KOSTELANETZ
Accounting 1973
PN Books
5 1/2 x 4 1/2
17 pages

RICHARD KOSTELANETZ
Visual Language 1970
Assembling Press
6 x 9
64 pages

EDWARD RUSCHA
Crackers 1969
Heavy Industry Publications
6 x 9
244 pages

MIEKO SHIOMI
Spatial Poem 1976
Mieko Shiomi
10 1/4 x 8 1/4
72 pages

CHARLES SIMONDS
Three Peoples 1976
Samanedizioni
5 1/2 x 8 3/4
28 pages

MICHAEL SNOW
Cover to Cover 1975
The Press of Nova Scotia College of Art and Design
9 x 7
160 pages

MICHELLE STUART
The Fall 1976
Printed Matter
11 x 7
32 pages

ATHENA TACHA
The Process of Aging 1974
Athena Tacha
17 1/2 x 5 1/2

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